UNIVERSITY OF ALBERTA

# ORLANDUS LASSUS' MOTET *TIMOR ET TREMOR:* A PERFORMANCE EDITION

By: Joy-Anne Murphy

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IN

CHORAL CONDUCTING

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# INTRODUCTION

The choice of Orlando di Lasso's motet *Timor et tremor* as subject of a performance edition was a direct result of the search for choral music appropriate to a Lenten recital for the completion of my Master of Music in Choral Conducting Degree.[1]

I was interested in the work at first for its beauty and the way it fit within my programme. The initial reason for considering my own edition was the exorbitant cost of any available octavo. Subsequent reference to the available resources at the University of Alberta Library revealed some discrepancies between editions, and further research revealed a scarcity of reliable publications of the work.

Paul Echols, in his article "The Motets of Orlandus Lassus," describes the problems associated with the works of Lassus in current form:

> "The modern scholarly edition of the composer's music, *Orlando di Lasso: Sämtliche Werke*, was begun in 1894, discontinued in 1926 after twenty-one volumes, resumed as a second series (*Neue Reihe*) in 1956, and is still incomplete. In dealing with the motets, the editors of the original series, Franz-X. Haberl and Adolf Sandberger, chose the simple expedient of transcribing in score format the entire contents of the *Magnum Opus Musicum*, retaining original clefs and note values. The deficiencies of this procedure, often pointed out by subsequent scholars, can be briefly summarized: Lassus' sons organized their collection by the number of voice parts, a method that obscured the chronology of the motets; they sometimes adopted readings at variance with those in earlier printed or manuscript sources, and they changed the texts of a number of works, mainly by substituting sacred texts for the original secular ones.
>
> Most of those [performance editions] currently available ... as choral octavos have been uncritically taken (with or without acknowledgement) from the *Werke*. They have been re-edited with the needs of present-day church and college SATB choruses in mind, resulting in a lopsided concentration on four-voice motets that have in many cases been transposed upward into keys with three or more sharps or flats. (Upward transposition of Renaissance motets to fit modern SATB requirements is a frequent but often questionable procedure. How much does this falsify the original sonority as intended by the composer?)" (American Recorder, Vol. XXI, No. 4, p. 156).

Of the two Secondary Sources cited in the Bibliography, the *Complete Works* version had the above described deficiencies which needed to be checked against an original. The *Chorwerk* edition is in E-flat, and primarily a transposed copy of the *Complete Works*. In the course of research, the original volumes of the *Thesauri musici* printed in 1564 (used as Primary source for this edition) were viewed at both the Bayerische Staatsbibliothek in Munich, Germany and the British Library in London, England.

In preparing the work for my own ensemble, the issue of performance pitch arose, and it was decided to raise the pitch of the work by a whole tone, making the initial sonority a D Major chord. This decision was primarily based on the maturity of the voices involved -- one of those "college SATB choruses" (with divisi) mentioned above. In particular, the low D expected of the altos in m.18, and the multiple examples of low E expected of the basses were not effective tones within the ensemble. The Altus problem was not entirely solved by raising the pitch level, and so the Tenor and Altus exchanged parts for the duration of that one

[1] The text of this particular motet is also set as one of four motets by Francis Poulenc, and the opportunity to perform these two works in the same programme provided welcome inspiration.

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measure in order to make the line audible in the texture of the work.

My personal preference is to leave the notation of *Timor et tremor* at its original pitch level. D Major is not a typical mode or key for the works of Lassus, it was simply what was expedient given the instrument at my disposal. Leaving the original sonority as written leaves flexibility for the choir director who must deal with a different ensemble, or who wants to experiment with the exact pitching of written tones in 1564. Each performer should have the opportunity to make informed decisions, and an editor should provide information without making decisions that may limit any options.

The choice of the term Performance Edition was a deliberate one. The dividing line between Scholarly Edition and Performance Edition seems to have become impossible to distinguish in recent years. I believe that modern performers are expected to know almost as much as scholars with regard to any given piece they may perform. Performers also have access to a great deal of scholarly work, and can find any information they may be lacking with relative ease. The trend toward detail in CD liner notes has influenced published musical editions, and there seems to be little excuse for a completely uninformed performance. The interest and the challenge arises in the fact that all this information contributes to such a wide range of interpretations for any given work.

## A BRIEF BIOGRAPHY

Orlandus Lassus was one of the most prolific and famous composers of his time. Also known as Orlande de Lassus, Rolande de Lassus and Orlando di Lasso, this master of late Renaissance polyphony lived from 1532 to 1594.

Rumours abound as to the musical prodigy of the young Lassus. No proof exists for the legend of his having been twice abducted from his choir school for his beautiful voice, but it is known that he entered the service of a Mantuan nobleman at the age of approximately 12. He thus left his home in the Franco-Flemish province of Hainaut to travel to Italy, where he remained throughout his youth.

As a young adult, Lassus gained employment first in Naples, and then, as *maestro di cappella*, at the Church of St. John Lateran in Rome. In this position he preceded Palestrina by only two years, but the two great composers apparently never met. In 1554 Lassus returned home to visit his ailing parents, only to discover they had died before his arrival. It is rumoured that, in the months immediately following, Lassus travelled to France and England, but again no proof of such a journey exists.

From 1555 to 1556 Lassus resided in Antwerp, and it was here that his first book, a collection of madrigals, villanellas, chansons and motets for four voices was printed (1555), as well as his first book of motets for five and six voices (1556). Lassus' impact was not restricted to Antwerp: his first book of five-part Madrigals was published in 1556 in Venice.

In 1556, Lassus took a position as tenor in the chapel of Duke Albrecht V of Bavaria in Munich. When the previous *maestro di cappella* was pensioned in 1563, Lassus undertook the leadership of the chapel, retaining

this position until his death 30 years later.

As *maestro di cappella*, Lassus was preceded by Ludwig Daser, a protestant. In fact, Lassus' arrival at the Bavarian court had been part of an influx of Flemish singers, and Albrecht V had previously "tolerated and even encouraged reformers in Bavaria" (*New Grove*, vol. 10, p. 481). Around the time of Lassus' rise in the chapel ranks, Albrecht resumed his active practice of Catholicism. These later Roman Catholic influences may have influenced the tendency toward employing a greater number of Italians. Lassus remained a Catholic throughout his life, but was "not a Counter-Reformation zealot" (ibid).

The high point in terms of stability and celebration at the Bavarian court was reached with Prince Wilhelm's marriage in 1569. A low point came with Wilhelm's accession to the throne in 1579, when much of the chapel had to be reduced to deal with debts from Albrecht's reign.

Throughout his life, Lassus was exposed to highly cosmopolitan environments, and the Bavarian court was far from the least of these. In the course of his thirty year tenure, Lassus encountered other esteemed musicians of his day both at the court in Munich and in his travels. Andrea Gabrieli visited the Ducal chapel for a period of time in 1562, and Giovanni Gabrieli -- who was in Munich for a time in the 1570s -- may have been a pupil. As his fame grew, Lassus attained honours rarely accorded other musicians. He was invited to visit the court of Charles IX on three occasions, and Pope Gregory XIII made him a Knight of the Golden Spur in 1574.

As random as his early years may appear to have been, Lassus was obviously an incredibly well educated man. Letters written fluently in several languages (often at once) attest not only to his linguistic abilities but also to a level of comfort and sophistication in exchanges with his noble patrons, especially Albrecht's son, Wilhelm.

## THE MOTET *TIMOR ET TREMOR*

Lassus' compositional output was extraordinary, encompassing approximately 60 masses, 101 settings of the Magnificat, 185 Italian Madrigals, 150 French Chansons, 90 German Lieder and 530 Motets.

Lassus did not restrict the Motets to religious themes alone, but also composed works based on classical texts, and pieces of ceremonial, didactic and humourous natures. Of the 530 Motets, almost two-thirds are written for five or six voices. Only one-fifth of Lassus' Motets are for four voices, and the remainder are for one, two, seven or more voices.

Modern research into Lassus' entire motet output is hindered by the fact that the first compilation of these works, undertaken by his sons Rudolph and Ferdinand in the *Magnum opus musicum* of 1604, was arranged in order of number of voices as opposed to a chronological order of publication. The *Alte Reihe* (Old Series) of the *Gesamtausgabe* (*Complete Works*) cited as a Secondary source for this project follows this precedent, although notes forwarding each volume do indicate some dates of first publication.

The motet *Timor et tremor* is a six-voice religious work whose text is taken from the Psalms (see text source discussion). Printed in 1564, the motet was one of several contributed by Lassus to a series of five

volumes called *Thesaurus Musicus*. The series was printed in Nürnberg by J. Montanus & U. Neuber.

Stylistic divisions commonly made in Lassus' career (see *New Grove*, vol. 10) place this work in his early period between the years 1555 and 1570. All references to *Timor et tremor* in the Bibliography listed here remark upon the fame of this particular motet, its celebrated use of chromaticism, and its brevity[2].

This remarkable fame was a direct result of the facility with which Lassus introduced the chromatic elements in this compact, expressive work. The chromaticism took the form of chromatic colouring of vertical as well as melodic musical aspects. Lassus introduced multiple false relations and extended scalar passages with chromatic inflection. Surprising and often astonishing shifts in sonority are accomplished with ease in the thick texture, both in passing and at obviously exposed points.

Lassus introduces many specific examples of word painting throughout *Timor et tremor*. The first example involves the opening notes of the piece, where there is a "timid" entry of voices on the initial *"timor"*, then a more rapid entry for each voice upon the repetition of this word. The first rapid movement of any kind occurs on the word *"tremor"* in the Tenor I part. In the phrase *"et caligo cecidit super me,"* the Bass arrives at its lowest pitch of the motet on the word *"caligo"* (m. 17,) and the Alto I at its extremely low lowest pitch for *"super"* of this phrase (m. 20.) The moving homophony of *"miserere mei Domine"* (m. 21) is in sharp contrast to the preceding measures in its reduced voicing and unanimous motion, and creates a dramatic mood change. This is followed by the confident entry, one voice at a time, of *"quoniam"* beginning in measure 31, and the animated, equally confident dialogue of *"anima mea"* to the end of the *prima pars*.

The *secunda pars* begins with an insistent pleading in all voices, especially Tenor I, on *"Exaudi Deus."* An abrupt tonal shift on the word *"Deus"* leads into the text *"deprecationem meam."* There is also an individuality of declamation on this last word. Lassus returns to declamatory homophony on *"quia refugium meum es tu,"* then introduces expansion and motion on *"et adjutor fortis."*

Lassus' amazing expressive ability was aided by such devices as the syncopated and chromatic *"non confundar"* section at the end of the *secunda pars*. Also worthy of note here is the remarkable word painting of *"in aeternam"* where the Alto II declaims against the other five fairly static parts.

This expressivity can also be attributed in part to the clarity of declamation of the text, a particular stylistic trait of Lassus' compositions. As *New Grove* describes it (vol. 10, p. 492,) Lassus had "a great economy of utterance (occasionally verging on the perfunctory, but nearly always effective aesthetically by its very

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[2]This fame is perhaps more remarkable in that it did not spur multiple imitations. There are only two other consequential settings, the first by Giovanni Gabrieli in 1615, and the second by Francis Poulenc in 1939.

The Gabrieli motet also received much acclaim. His setting was also highly chromatic and highly effective, as we read in this quote from the *New Grove* (vol. 7, pp. 60-65, by Denis Arnold) regarding Gabrieli's 1615 work:

> "Occasionally chromaticism is used to great effect because of its diatonic context, and there is a small number of works (in Gabrieli's output), including *Timor et tremor*, where these means produce an almost revolutionary effect. These pieces seem directly inspired by the mannerist madrigal, using both advanced harmony and highly decorative melody to paint emotional words in vivid detail"

Poulenc's motet, although written centuries later, is also a chromatically experimental work. His setting, for SSAATBB, is fairly homophonic and declamatory in movement, experimenting with tonality and meter.

brevity), [a] liking for highly individual opening subjects and [a] preference for clearcut and strongly directed chordal harmony."

The editor's forward to Band 19 of the *Complete Works* has these notes:

*I. pars: Innerstes Erbeben der Seele, in deren Nacht ein eiziger Strahl von oben eindringt. Chromatisch.*

(Prima pars: Innermost trembling of the soul, into whose night a single ray penetrates from on high. Chromatic.)

*II. pars: Beginnt mit tiefer Dunkelheit, wird immer lichter und schließt mit dem Ausdruck siegender Glaubenskraft. Beleg für die erhabene Auffassung der Alten.*

(Secunda pars: Begins with deep darkness, becomes ever lighter and closes with the expression of the triumphant power of belief.)

## THE MUSICA RESERVATA STYLE

In his series of articles on "The Motets of Orlandus Lassus," Paul Echols states that

> "the term musica reservata has yet to be precisely defined, largely because sixteenth-century writers used it inconsistently; but the most plausible explanation to emerge from recent research is that -- whatever its technical resources, social function, or method of performance -- it is music that powerfully expresses a text: affecting the listener by using compositional procedures in ways akin to the methods of rhetoric. Both musician and rhetorician bring the devices of their art to persuade and move their audience. This music is "reserved" in the sense that its artful subtleties and powers of persuasion can be understood and appreciated best by the educated, sophisticated connoisseur" (Vol.XXI, No.4, pp. 159 - 160).

Edward E. Lowinsky , in his seminal book Secret Chromatic Art in the Netherlands Motet, devotes an entire chapter to discussion of the definition of musica reservata. In this "Chapter VII: A New Approach to Musica Reservata" Lowinsky defines the "central idea of *musica reservata*: to represent in music the text and its pictorial content"(p.101). The shift in thought process is dramatic, even revolutionary: Lowinsky speaks of "the fundamental significance of the *musica reservata* which removes music from its traditional place in the quadrivium, from its union with mathematical order and the harmony of the spheres, and associates it with the trivium consisting of grammar, dialectics, and rhetoric, or, in other words, with the human world and its main vehicle of communication, human speech" (p.108).

Lowinsky presumed to define elements of "technical resources, social function, or method of performance" years before Echols' assertion that these are ephemeral and, consequently, relatively unimportant aspects of the definition. The sixteenth-century theorist Nicola Vincentino, in his treatise *L'antica musica ridotta alla moderna prattica* is quoted by Lowinsky as saying "the chromatic and enharmonic musica reservata deservedly had a different application from that of the diatonic, since the latter was sung in public festivals and in common places, being designed for ordinary ears: whereas the former was used in private entertainments of the nobility and of princes, for refined ears and to sing the praises of great personalities and heroes" (p. 90).

Thus the term *musica reservata*, first mentioned in 1552, applies to music of the period that is:

**1) chromatic and enharmonic**

In other words, works that do not hesitate "to depart from the accustomed order of the ecclesiastical modes" (Secret, p 93)

**2) used in private entertainments for the nobility**

Special mention is made of Samuel Quickelberg's introduction to the long withheld publication of the *Penitential Psalms* of Lassus. These pieces were reserved for the Prince from their completion in 1560 until 1584. The Prince's copy was elaborately decorated by the painter Hans Mielich, whom Albrecht V commisioned. The formatting was also unusual: the works were printed in four "small, elegantly bound part books in oblong quarto, whence it is safe to assume that the setting was for a small choir." (p 92).

**3) for refined ears**

Although still using religious texts, works in the reservata style were not necessarily designed for church performance. Lowinsky describes "the motet's transformation from an ecclesiastical art form, closely bound to liturgy, to a free and untrammeled medium of expression, whose chief aim is to arouse the aesthetic feelings of a music-loving audience" (p. 96). This music "appeals characteristically enough both to the mind and to the ear of the listener, since musica reservata based completely on the texts asks for both aural and mental understanding" (ibid). The initiated audience was becoming smaller and more exclusive.

*Musica reservata* is described by Lowinsky as "the first great movement in the history of polyphony to make the word the focus of attention, to reduce the melismatic principle to a bare minimum in order to arrive at as syllabic a setting as possible, its constant aim being the clearest possible projection of the text." (p99)

As Quickelberg further stated in the *Penitential Psalms* introduction: *"rem quasi actam ante oculos ponere"* meaning "with musical means to present an event in such a way that the listener sees it before his very eyes" (p21). This aim was achieved by the new style of composition, "at whose centre stood the intimate union of word and music and with it the transition from a purely melodic-melismatic style to a syllabic-declamatory." (p. 98)

**4) to sing the praises of great personalities and heroes**

Netherlands style of *musica reservata* "is by preference dedicated to religious ideas...The favorite subject matter of the Netherlands *reservata* consists of episodes from the life and sorrows of Jesus Christ and other figures of the Old and New Testament" (p. 101) As well, "in the Netherlands *reservata* chromaticism is not in the foreground: it is the ultimate result of the effort to use music as an expressive and pictorial medium." (pp. 101-2)

**5) for "soft and discreet" performance**

Lowinsky identifies this as a fifth defining element of musica reservata. He cites numerous examples of the evolution of music through the reservata style to a kind of chamber music style, purposefully designed for "an intimate manner of performance" (p. 96).

Lowinsky describes Lassus as "the composer par excellence of *musica reservata*, [who] was likewise one of the most significant chromaticists." Lassus covers the entire octave in chromatic steps within *Timor et*

*tremor*. The pitches covered are: C, C-sharp, D, D-sharp (and E- flat), E, F, F-sharp, G, A-flat, A, B-flat and B. This chromatic and enharmonic vocabulary and its advanced musical nature, along with the emphasis on word expression/painting, makes *Timor et tremor* a prime example of the *Musica Reservata* style.

## DISCUSSION OF TEXT SOURCES

| ***Text:*** | ***Translation:*** |
|---|---|
| *Prima pars:* | |
| ***Timor et tremor venerunt super me*** | *Fear and trembling have taken hold of me,* |
| ***et caligo cecidit super me*** | *and darkness has descended upon me.* |
| ***miserere mei Domine, miserere mei*** | *Have mercy upon me, O Lord, have mercy,* |
| ***quoniam in te confidit anima mea*** | *for my soul has trusted in Thee* |
| | *(has put her trust in Thee).* |
| *Secunda pars:* | |
| ***Exaudi Deus deprecationem meam*** | *Hear, O God, my supplication,* |
| ***quia refugium meum es tu et adjutor fortis*** | *For thou art my refuge and strength;* |
| ***Domine, invocavi te*** | *O Lord, I have called upon Thee,* |
| ***non confundar in aeternam*** | *let me never be confounded* |
| | *(let me never be put to shame).* |

Line-by-line text sources from the Psalms are as follows, referring to the *New Revised Standard Version* of the Bible and the *Latin Vulgate* as listed in the Bibliography:[3]

*"Timor et tremor venerunt super me"*

NRSV Ps. 55:5 - Fear and trembling come upon me, and horror overwhelms me.

[VULGATE Ps 54:6 - *Timor et tremor venerunt super me, et contexerunt me tenebrae* .]

*"et caligo cecidit super me"*

VULGATE 54:6 - *Timor et tremor venerunt super me, et contexerunt me tenebrae.*

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[3]Robert Shaw liner notes (also in Bibliography) for the Poulenc Motets claim that this text is from Psalms 30, 54 and 56. As well, the forward to *Band 19* of the *Complete Works* claims the text is from Psalms 54:6, 30:10 and *"andern frei zusammen-gestellt"* (others freely assembled). In *Translations and Annotations of Choral Repertoire*, Ron Jeffers states that the text is a compilation from Psalms 54, 56, and 30. He points out that the last verse also recalls the final lines of the *Te Deum*, the ancient hymn of praise and thanksgiving:

*In te, Domine, speravi:*
*non confundar in aeternam.*

Jeffers describes the text as "a compilation of various passages from the book of Psalms, ... most appropriate for the season of Lent, the forty days of penitence and preparation for the joy of Easter. The weekly (and, in some cases, daily) recitation of the entire Psalter must have constantly suggested the relationships like the ones found here, parallels and similarities of thought and expression." (p. 222)

NB: The on-line version of the Vulgate (see Bibliography) had this Psalm verse use the word *caligo* - *Timor et tremor venit super me et operuit me caligo*

*"miserere mei Domine, miserere mei"*

NRSV Ps. 57:1 - Be merciful to me, O God, be merciful to me, for in you my soul takes refuge;
VULGATE Ps 56:2 - *Miserere mei, Deus, miserere mei, quoniam in te confidit anima mea.*

*"quoniam in te confidit anima mea"*

NRSV Ps. 57:1 - Be merciful to me, O God, be merciful to me, for in you my soul takes refuge;
VULGATE Ps 56:2 - *Miserere mei, Deus, miserere mei, quoniam in te confidit anima mea.*

*"Exaudi Deus deprecationem meam"*

NRSV Ps. 39:12 Hear my prayer, O LORD, and give ear to my cry
VULGATE 38:12 - *Exaudi orationem meam, Domine, et deprecationem meam*

*"quia refugium meum es tu et adjutor fortis"*

NRSV Ps. 31:2 Be a rock of refuge for me, a strong fortress to save me.
VULGATE 30: 4 *Quoniam fortitudo mea et refugium meum es tu*

*"Domine, invocavi te"*

NRSV Ps. 31:17 Do not let me be put to shame, O LORD, for I call on you;
VULGATE 30:18 *Domine, non confundar, quoniam invocavi te.*

*"non confundar in aeternam"*

NRSV Ps. 71:1 - In you, O LORD, I take refuge; let me never be put to shame.
VULGATE 70:1 *In te, Domine, speravi; non confundar in aeternum*

NRSV Ps. 31:1 - In you, O LORD, I seek refuge; do not let me ever be put to shame; in your righteousness deliver me.
VULGATE Ps 30:2 - *In te, Domine, speravi; non confundar in aeternum; in justitia libera me.*

## EDITORIAL NOTES REGARDING *TIMOR ET TREMOR*

The following considerations apply to the motet in its entirety, referring to the primary source and two secondary sources listed in the Bibliography:

- all accidentals above the staff are editorial;
- all text underlay in *italics* is editorial, supplemented by indications *"ij"* [4] in the primary source;
- for performance purposes, pitch level is left to the discretion of the interpreter. This edition transcribes at the pitch of the 1564 printing, as does the *Complete Works*. The *Chorwerk* edition transposes to a key signature of three flats;
- original clefs and initial notation values (pitch and duration) are indicated prior to the first measure;
- all pitch names are written in uppercase lettering, with descriptives attached by a hyphen (i.e. A, C, B-flat etc.); octaves are not differentiated, as only one possibility is discussed at any one time.

The following notes address instances where this editor's decision may contradict at least one other version when considering the primary printed source and the two secondary sources:

### Prima pars (Timor et tremor):

Measure 12: Tenor I

Primary source has void minim followed by black minim which are separated by a "system" (line) change. Text underlay implies a tie, since this is clearly mid-syllable and a mid-syllable rearticulation of the pitch is not stylistically likely. Both secondary sources (*Chorwerk* and *Complete Works* ) adopt the tie.

Measures 18-21: Tenor II (Quinta vox)

Text underlay changed from *"miserere mei"* to *"cecidit super me"* to match underlay in the other five voice parts. Both secondary sources have made this text change.

Measures 25-36: Tenor I

Primary source has a B-flat printed at the beginning of this "system" (equal to these measures), but pitches in other parts, especially the B-natural in the Bassus, disallow such an accidental. Neither secondary source adopts the B-flat.

Measure 30: Bass (Bassus)

Primary source has F as the second pitch of the syllable "me" of mei." This would create an unacceptable dissonance with the E and G of the two Alto parts (Altus and Sexta vox), and the B of the Quinta vox, and has therefore been interpreted as an E. Both secondary sources have adopted the E.

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4 *"ij"* may come from the latin phrase *"iisdem verbis reddere"* which means to repeat in the same words. Cassell's New Latin /English English/Latin DIctionary.Simpson, D.P., M.A. editor. London: Cassell. 1975

## Secunda pars (Exaudi Deus):

Measure 5: Tenor I

Primary source has a printed black breve as the note value for the first syllable of *"deprecationem."* This note should be the value of a dotted void minim (dotted half note in this transcription), and such a value is adopted by both secondary sources.

Measure 11: Bass (Bassus)

Pitch on the first syllable of *"quia"* is retained as a C, as per the 1564 edition. The Complete Works edition available on microfiche at the University of Alberta has a handwritten correction (i.e. written prior to the source being copied onto microfilm) which changes the pitch back to a C from a printed A. Chorwerk has the equivalent of an A in its pitch range (supporting the theory of "uncritical" quotation of the Werke). The sustained G in the Tenor precludes the reading of this pitch as an A.

Measure 14: Tenor I

Printed F-sharp on the syllable "es" is retained from the primary source, especially because of the C-sharp on the last beat of measure 3 in the Altus. Neither secondary source includes this accidental.

Measures 22-23: Tenor II (Quinta vox)

Text underlay changed from *"quoniam"* in the primary source to *"Domine"* to match the underlay in the other five voice parts. Both the *Chorwerk* and *Complete Works* editions have made this text change.

Measure 34: Alto II (Sexta vox)

The natural sign above the second F is an editorial addition with which *Chorwerk* concurs, but not the *Complete Works*. The naturalization of the F seems most logical, since both the Altus and Bassus sing a full beat F-natural at that point, and and the Discantus and Tenor voices sing a C.

Measure 35: Alto II (Sexta vox)

Square brackets [ ] indicate that no text underlay indication was included in the primary source. Both secondary sources adopt this text underlay.

Measures 37-43: Alto II (Sexta vox)

Original text underlay of *"in aeternam"* retained, as opposed to secondary source renditions which insert *"non confundar"* to the end, to comply with the text underlay in the other five parts. This voice part is so obviously singled out texturally at the end that it seems feasible that Lassus intended this particular effect, especially since the verse from which it is taken (see discussion) <u>is</u> *non confundar in aeternum.*

# *Timor et tremor*

## *Prima pars*

*Orlando di Lasso*

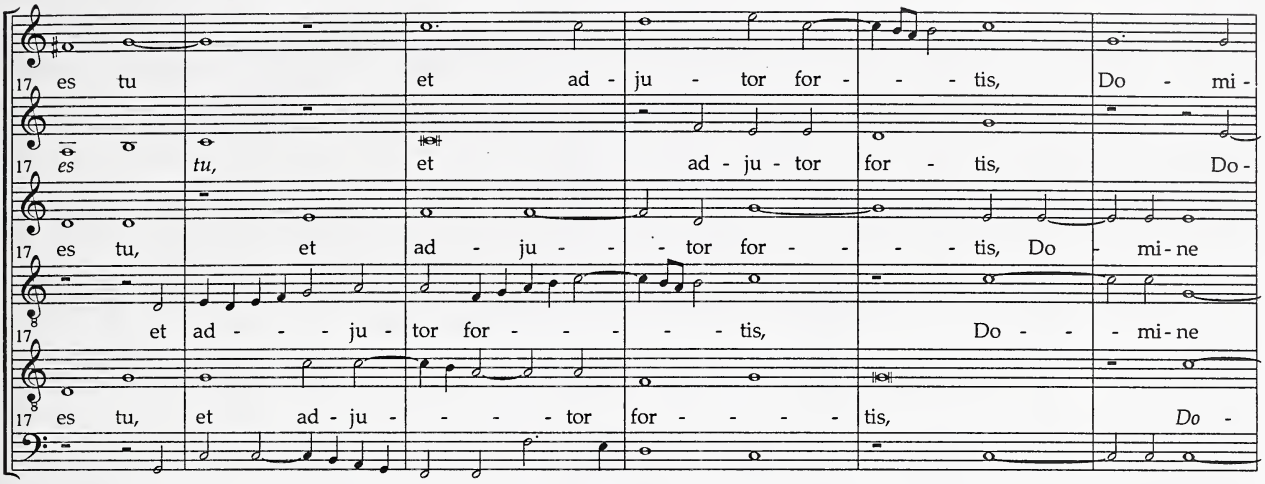
Discantus
Altus
Sexta vox
Tenor
Quinta vox
Bassus
Soprano
Alto I
Alto II
Tenor I
Tenor II
Bass
Ti - - - mor et
Ti - - mor et tre - - - mor
Ti - - - mor et tre - - - mor
Ti - - - mor et tre - - - mor
Ti mor et tre - mor
Ti - - - mor et tre - - - mor
tre-mor ti - mor et tre - - - mor ve - ne - runt su - per me, ve - ne-runt su - per
ti - mor et tre - - - mor ve - ne - runtsu-per me ve - ne - runt su - per
ti - mor et tre - - - mor ve - ne - runt su-per me ve ne - runt su -
ti - mor et tre - - - mor ve - ne - runtsu - per
ti - mor et tre - mor ve-ne - runt ve - ne - runtsu - per me
ti - - - mor et tre - - - mor ve-ne - runtsu-per me, ve -
me, ve-ne - runtsuper me, et ca - li - go ce - cidit su-per
me ve-ne - runtsuper me, et ca-li - go ce - ci - dit su-per
per me ve-ne-runt su-perme, et ca - li-go ce - ci-dit ce - cidit su-per
me, ve - ne - runt su - per me, et ca-li - go ce - cidit su - per
ve-ne-runt su-per me ve-ne - runt su-per me, ce - ci-dit su - per me
ne - runt su - per me, et ca - li - go ce - cidit su - per

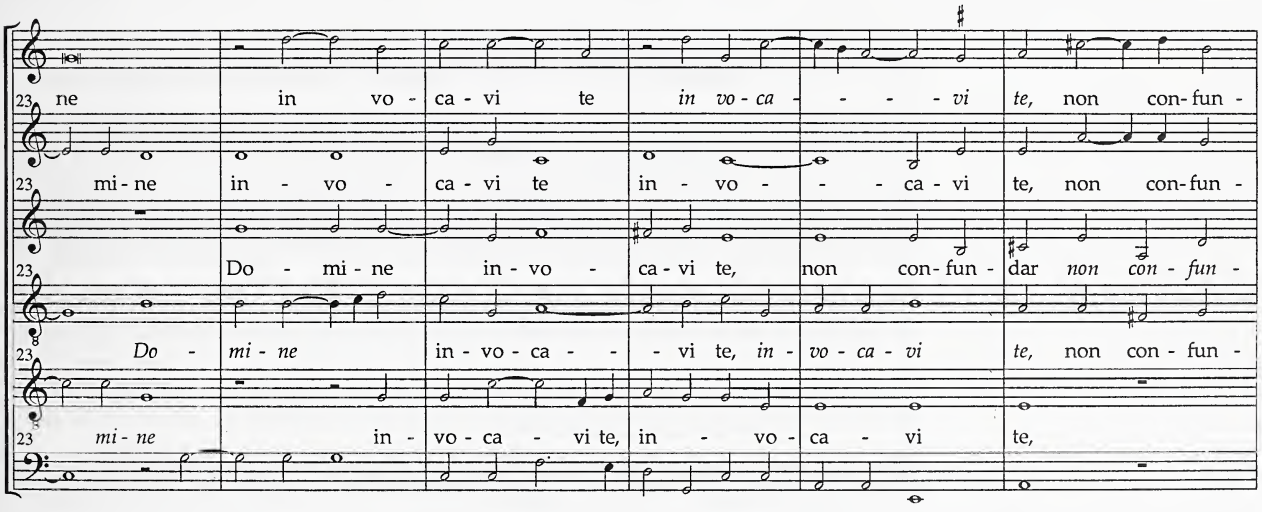
21 me, mi - sere - re me - i Do - mi - ne mi -
21 me, mi - sere - re me - i Do - mi - ne mi - se - re - re me - i Do - mi - ne
21 me, mi - sere - re - me i Do mi - ne
21 me, mi - sere - re me - i Do - mi - ne mi - se - re - re me - i Do - mi - ne
21 mi - se - re - re me - i Do - mi - ne
21 me, mi - se - re - re me - i Do - mi - ne
29 sere - re me - i, quo - ni - am in te con - fi - dit
29 mi - sere - re me - i, quo - ni - am in te con - fi - - - - dit a - ni - ma
29 mi - sere - re me - i, quo - ni - am in te con - fi - dit a - ni - ma
29 mi - sere - re me-i, quo - ni - am in te con - fi - dit
29 mi - sere - re me - i quo - ni - am in te con - fi - dit a - ni - ma
29 mi - sere - re me - i, quo - ni - am in te con - fi - dit a - ni - ma
37 a - ni - ma me - a a - nima me - - - - - a.
37 me - a. a - ni - ma me - a.
37 me - a. a - ni - ma me - a a - ni - ma me - - - - - a.
37 a - ni - ma me - a. a - ni - ma me - - - - - a.
37 me - a a - ni - ma me - a a - ni - ma me - - - - - a.
37 me - a. a - ni - ma me - - - - - a.

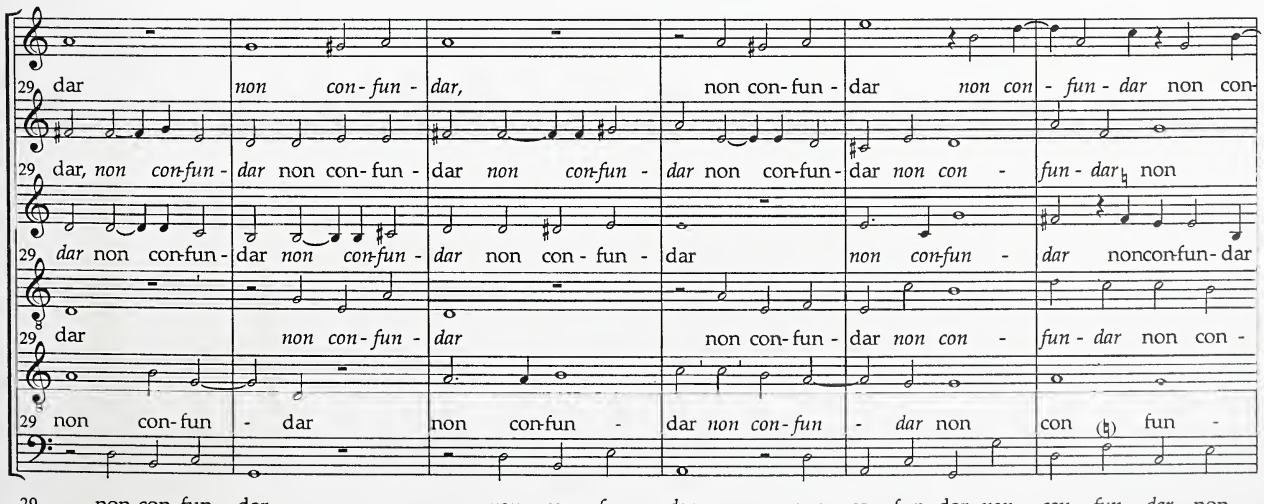
# *Exaudi Deus*

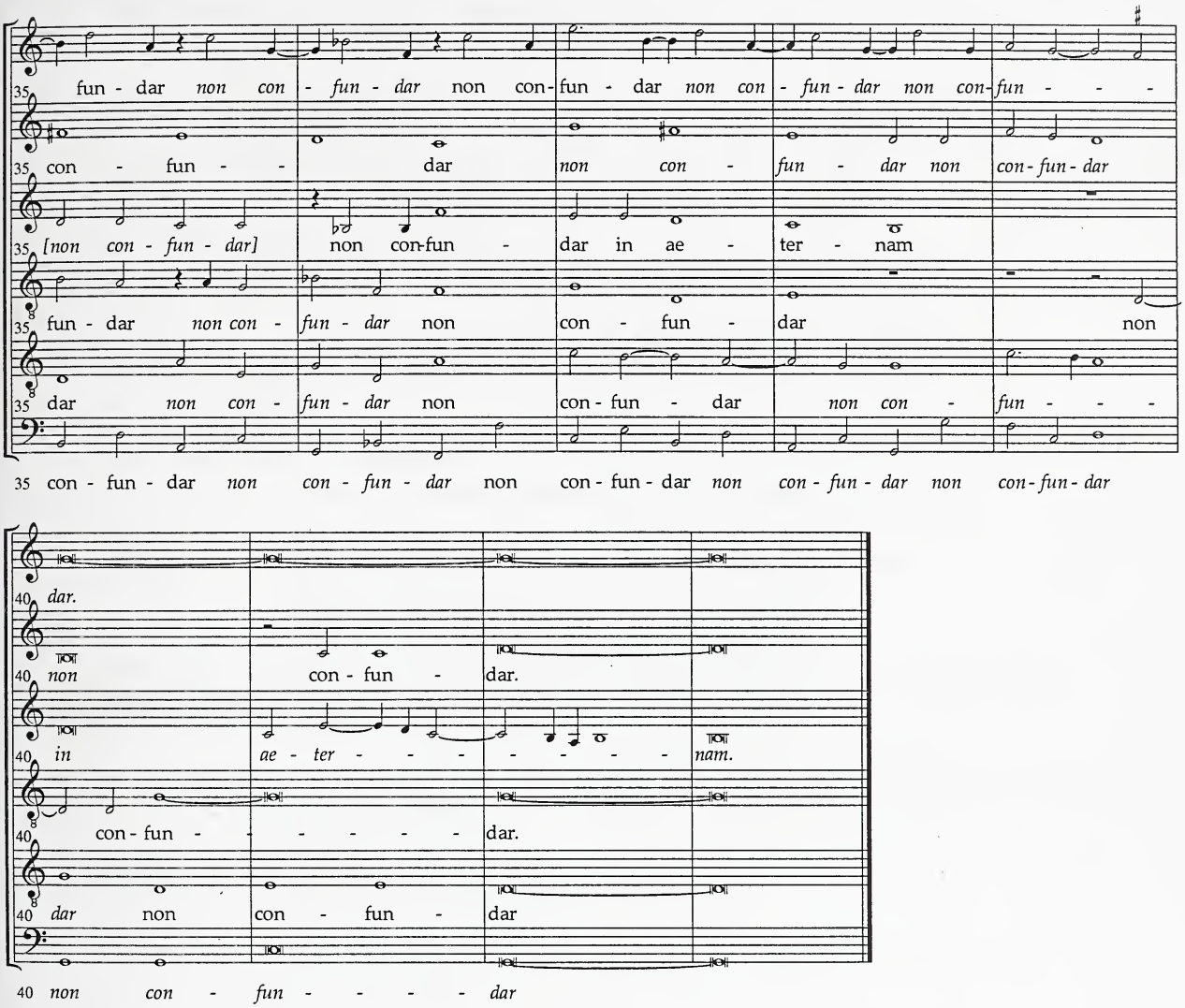
## *Secunda pars*

Soprano
Alto I
Alto II
Tenor I
Tenor II
Bass
1 Ex - - - - au - - - - di De - us de - pre -
1 Ex - - - - au - di De - - - - - us de -
1 Ex - - - - au - - - - - di De - us de -
1 Ex au - di De - - - - us
1 Ex - au - di De - - - - us
1 Ex - - - - au - - - - - di De - us
5 ca - ti - o - nem me - am, de - pre - ca - ti - o - nem me - am,
5 pre - ca - ti - o - nem me - am, de - pre - ca - ti - o - nem (♮) me -
5 pre - ca - ti - o - nem me - am de - pre - ca - ti - o - - - - nem
5 de - pre - ca - ti - o - nem me - - - - am, de - pre - ca - ti - o - nem me - am,
5 de - pre - ca - ti - o - nem me - am de - pre - ca - ti - o - nem me -
5 de - pre - ca - ti - o - nem me - am, de - pre - ca - ti - o - nem me -
11 qui - a re - fu - gi - um me - um
11 am, qui - a re - fu - gi - um me - um es tu, qui - a re - fu - gi - um me - um
11 me - am, qui - a re - fu - gi - um me - um es tu re - fu - gi - um me - um
11 qui - a re - fu - gi - um me - um es tu,
11 am, qui - a re - fu - gi - um me - um
11 am, qui - a re - fu - gi - um me - um es tu,


17 es tu et ad - ju - tor for - - - tis, Do - mi -
17 es tu, et ad - ju - - - tor for - - - - tis, Do - mi - ne
17 et ad - - - - ju - tor for - - - - - tis, Do - - - mi - ne
17 es tu, et ad - ju - - - - - tor for - - - - - tis, Do -
17 et ad - ju - - - - - tor for - - - - - tis, Do - - - - mi - ne


23 ne in vo - ca - vi te in vo - ca - - - - vi te, non con - fun -
23 mi - ne in - vo - ca - vi te in - vo - - - ca - vi te, non con - fun -
23 Do - mi - ne in - vo - ca - vi te, non con - fun - dar non con - fun -
23 Do - mi - ne in - vo - ca - - - vi te, in - vo - ca - vi te, non con - fun -
23 mi - ne in - vo - ca - vi te, in - vo - ca - vi te,
23 Do - mi - ne in - vo - ca - - - vi te, in - vo - ca - vi te,


29 dar non con - fun - dar, non con - fun - dar non con - fun - dar non con
29 dar, non con - fun - dar non con - fun - dar non con - fun - dar non con - fun - dar non
29 dar non con - fun - dar non con - fun - dar non con - fun - dar non con - fun - dar non con - fun - dar
29 dar non con - fun - dar non con - fun - dar non con - fun - dar non con -
29 non con - fun - dar non con - fun - dar non con - fun - dar non con (♮) fun -
29 non con - fun - dar non con - fun - dar non con - fun - dar non con - fun - dar non


35 fun - dar *non con* - *fun - dar* non con- fun - dar *non con* - *fun - dar non con-* fun - - -
35 con - fun - - dar *non con* - *fun - dar non con - fun - dar*
35 *[non con - fun - dar]* non con-fun - dar in ae - ter - nam
35 fun - dar *non con* - *fun - dar* non con - fun - dar non
35 dar *non con* - *fun - dar* non con - fun - dar *non con* - *fun - - -*
35 con - fun - dar *non con - fun - dar* non con - fun - dar *non con - fun - dar non con - fun - dar*


40 *dar.*
40 *non* con - fun - dar.
40 *in ae - ter - - - - - - - nam.*
40 con - fun - - - - - - dar.
40 *dar* non con - fun - dar
40 *non con - fun - - - - dar*

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